

# TRANSIENTS

RICHARD CAUSTON



# TRANSIENTS

for ten instruments

RICHARD CAUSTON

Commissioned by Birmingham Contemporary Music Group with financial assistance from Arts Council England and the following individuals through BCMG's Sound Investment scheme:

Catherine & Derrick Archer  
Jean Bacon  
John Barnden  
Samantha Bird  
Paul Bond  
Richard Bratby  
Peter Burton  
Christopher Carrier  
Simon Collings  
Alan Cook  
Darryl de Prez  
Susanna Eastburn  
Wally Francis  
Matthew Harris  
Seb Huckle  
Philip Hunt

Stephen Johnson  
Peter Marsh & Amanda Cadman  
Colin & Belinda Matthews  
Philip Mills  
Adam Nagel  
Frank North  
Kim & Kay Prior  
Simon & Claire Scott  
Howard Skempton  
Michael & Sandra Squires  
Carolyn & Richard Sugden  
Nest Thomas  
Victoria Thomas  
Janet Upward  
Stephen Williams  
Blair Winton

First performed by Birmingham Contemporary Music Group, conducted by Michael Wendeborg on 15<sup>th</sup> December 2019 at CBSO Centre, Birmingham.

## Instrumentation

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Electric Guitar

2 Percussion:

2 Vibraphones, 4 Rins, 4 Timpani, 4 Steel Tubes

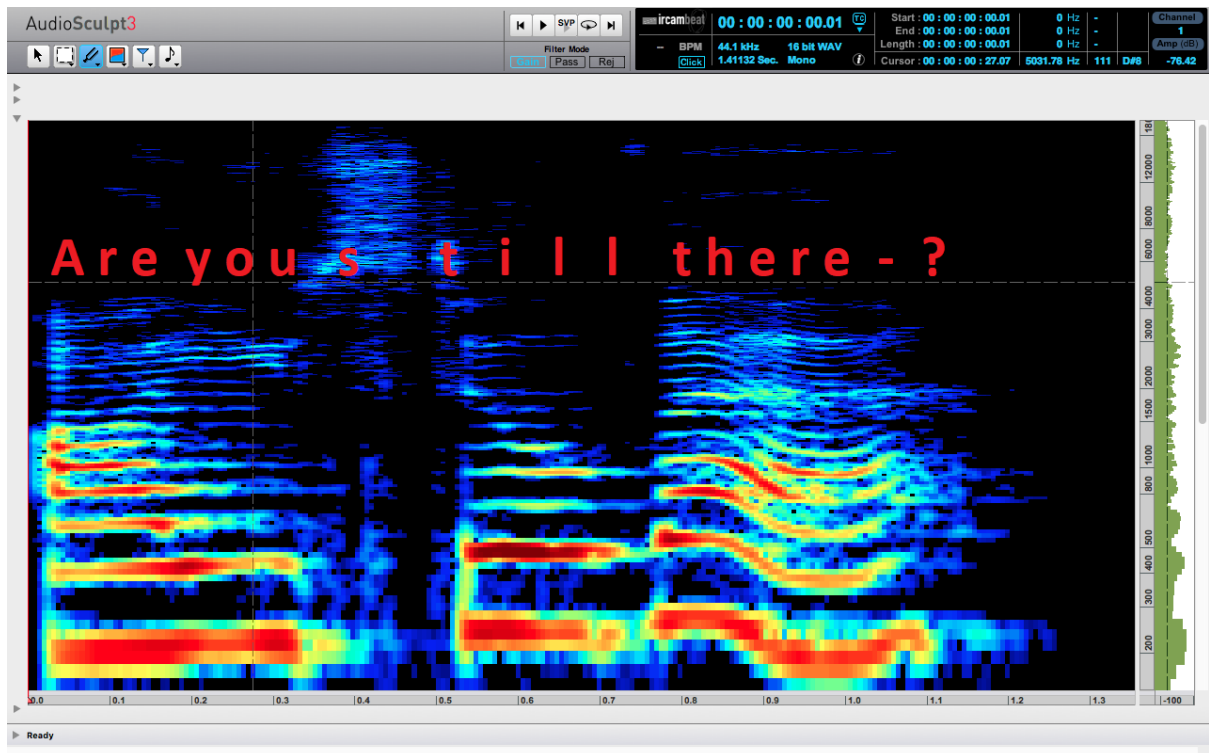
2 Pianos

Duration c. 14 minutes

## Notes

The main material in *Transients* is human speech.

Throughout the piece (the opening of bars I and II, IV & V) the two pianos are given words transcribed into musical notation from spectrogrammes of recorded speech.



The words spoken by the pianos originate from a poem by Emily Dickinson:

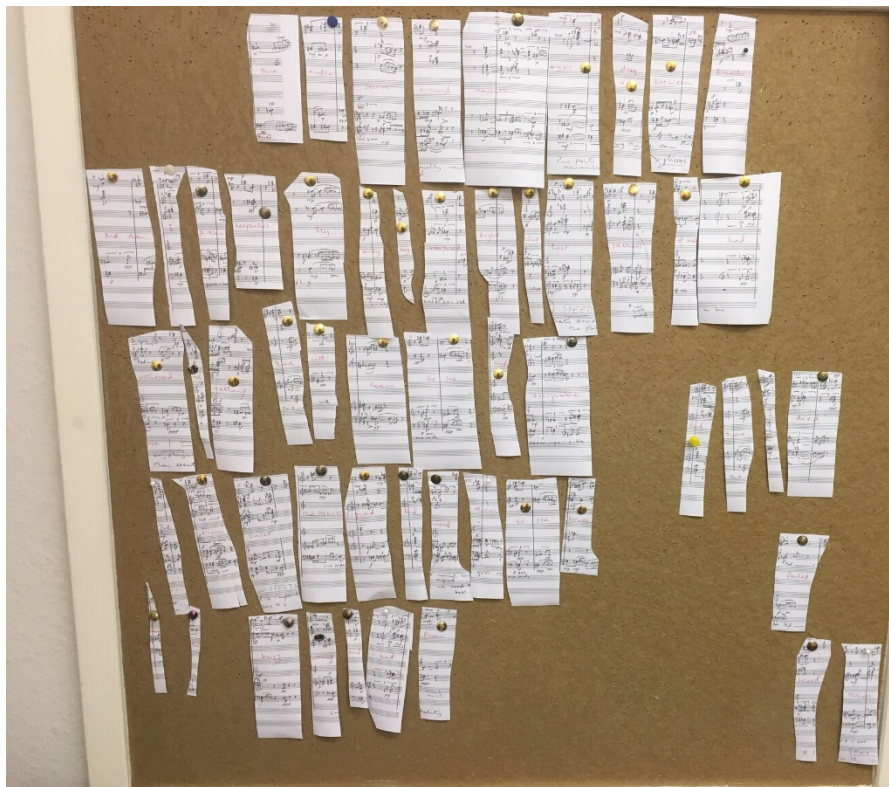
I heard a Fly buzz - when I died -  
The Stillness in the Room  
Was like the Stillness in the Air -  
Between the Heaves of Storm -

The Eyes around - had wrung them dry -  
And Breaths were gathering firm  
For that last Onset - when the King  
Be witnessed - in the Room -

I willed my Keepsakes - Signed away  
What portion of me be  
Assignable - and then it was  
There interposed a Fly -

With Blue - uncertain - stumbling Buzz -  
Between the light - and me -  
And then the Windows failed - and then  
I could not see to see -

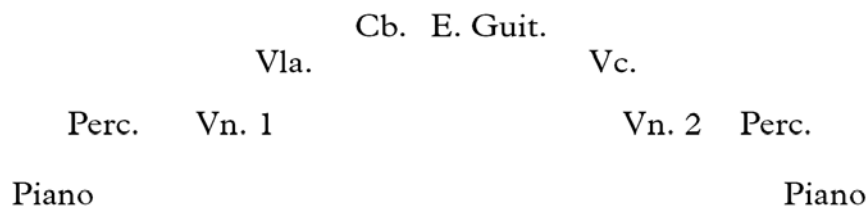
Having transcribed and isolated Dickinson's words, I rearranged them to make other "poems" of my own (thinking more about the resulting sounds than about the sequence or meaning of the words).



It is only towards the end that we hear Emily Dickinson's words in the correct order played by the pianos. And in the increasingly long gaps between words, one of the pianos starts to speak other words, in a completely different way - not using the keyboard at all, but instead via a preparation using electromagnets suspended over the strings, which was built especially for this piece.

## Performance Notes

### Stage Layout:



### Pianos

In attempting a rendering of speech, the pianos use clusters a lot (chromatic clusters, shown by a bar in front of a diad as below), and the notation also shows where keys are *released* as well as where they are depressed.

The release of notes is shown by diamond note heads, and these notes may or may not have measured note values:



or:



In either case, the release of keys means that the affected clusters, chords etc are not held for their full written note values.

### Prepared Piano

Piano 2 is prepared with an array of twelve electromagnets which are suspended over the strings but do not touch them (twelve arms like the three shown below each hold an electromagnet in place). This is a preparation that has been specially made for the piece in collaboration with the Department of Engineering at the University of Cambridge.

When the pianist depresses a foot pedal (shown in the score as **IV**) an audio signal (in this case, recorded speech) is triggered from a laptop and routed to the electromagnets, making the strings resonate. The preparation takes an hour or two to install but only a few minutes to remove. Since the electromagnets do not make contact with the strings, the piano can be played as a conventional instrument when the power is switched off.

However, the exact positioning of the electromagnets over the strings is of key importance, and so once in position the piano should not be moved.





Timpani: two each of 22" and 20" are required to play the written pitches.

Rins (Japanese prayer bowls): The score contains the following pitches:



written pitches can be regarded as approximate and two bowls whose pitches are close to these are acceptable, particularly if the B is close enough to the B flat (and likewise the G with the other G) for beating to occur between them.

### **Electric Guitar**

The player should have sustain and wah-wah pedals

### **Acknowledgements**

I am grateful to the University of Cambridge Engineering Department for their help with the electromagnets and in particular to Alistair Ross, David Sayles and Steve Robinson. Thanks also to the Isaac Newton Trust, Liam Taylor-West, Angus Bryant, Andrew McPherson, Per Bloland, George Szirtes, David Roche, Ben Graves, to the BCMG management, and especially to BCMG's Sound Investors.

RC

## TRANSIENTS

I. ♩ = 150

RICHARD CAUSTON

[illegible]

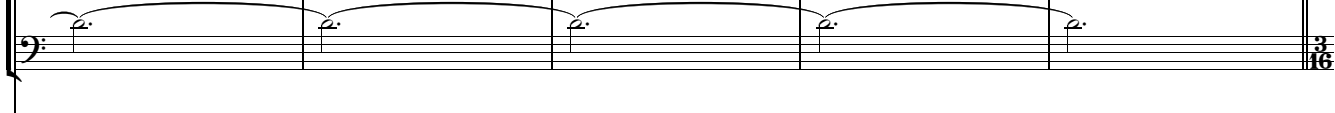
**molto rit.** . . . . .

Vln. I   $\frac{3}{16}$

Vln. II   $\frac{3}{16}$

Vla.   $\frac{3}{16}$

Vc.   $\frac{3}{16}$

Cb.   $\frac{3}{16}$

E. Gtr.   $\frac{3}{16}$

**molto rit.** . . . . .

Perc. 1   $\frac{3}{16}$

Perc. 2   $\frac{3}{16}$

[remove rns from timp. head when resonance has subsided]

Pno. 1   $\frac{3}{16}$

Pno. 2   $\frac{3}{16}$

to VIBRAPHONE

to VIBRAPHONE

**A**

Light but incisive ♩ = 144

9 spicc. *p* ma energico *p* sim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

norm; mellow, 'electric'

*mf*

IV

III

IV

*mf*

**A**

Light but incisive ♩ = 144

VIBRAPHONE motor off *mf*\*

VIBRAPHONE motor off

Perc. 1

Perc. 2

*f*\* NB dynamics for vibraphone 2 are consistently one level higher.  
This is to compensate for the damping effect of the preparation:  
the effect should be of equality of dynamic between vibs. 1 & 2.

**B**

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

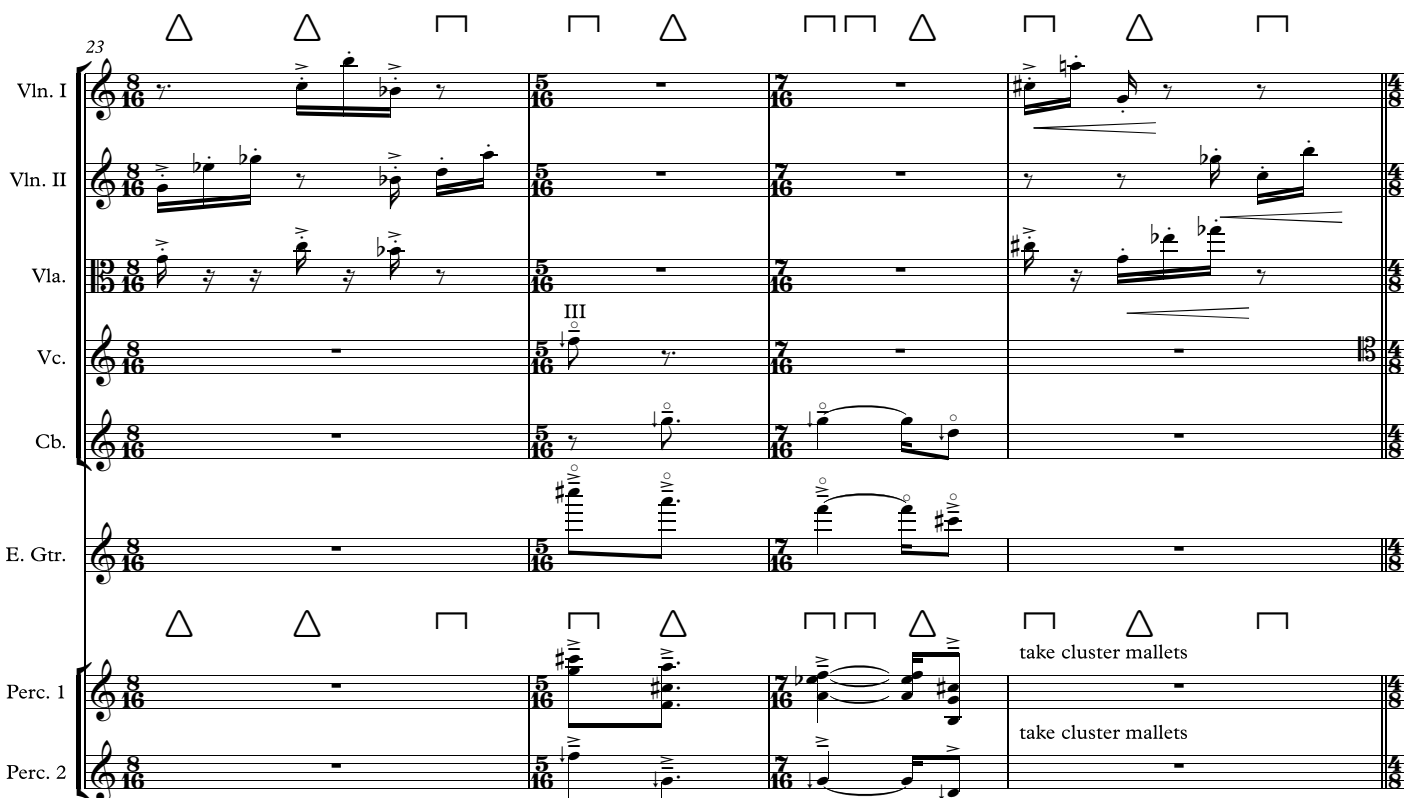
Perc. 1

Perc. 2

IV

III

**B**



27 **C** pizz.  $\Delta$   $\square$

Vln. I *f*

Vln. II *f* pizz.

Vla. pizz. *f*

Vc. pizz. *f*

Cb.

E. Gtr. palm muting *f*

Perc. 1 **C** *f*  $\Delta$   $\square$

Perc. 2 *ff*  $\Delta$   $\square$  *ff*



31  $\Delta$   $\square$  I II arco *ff* pizz. *f*

Vln. I *f*

Vln. II

Vla. *f*

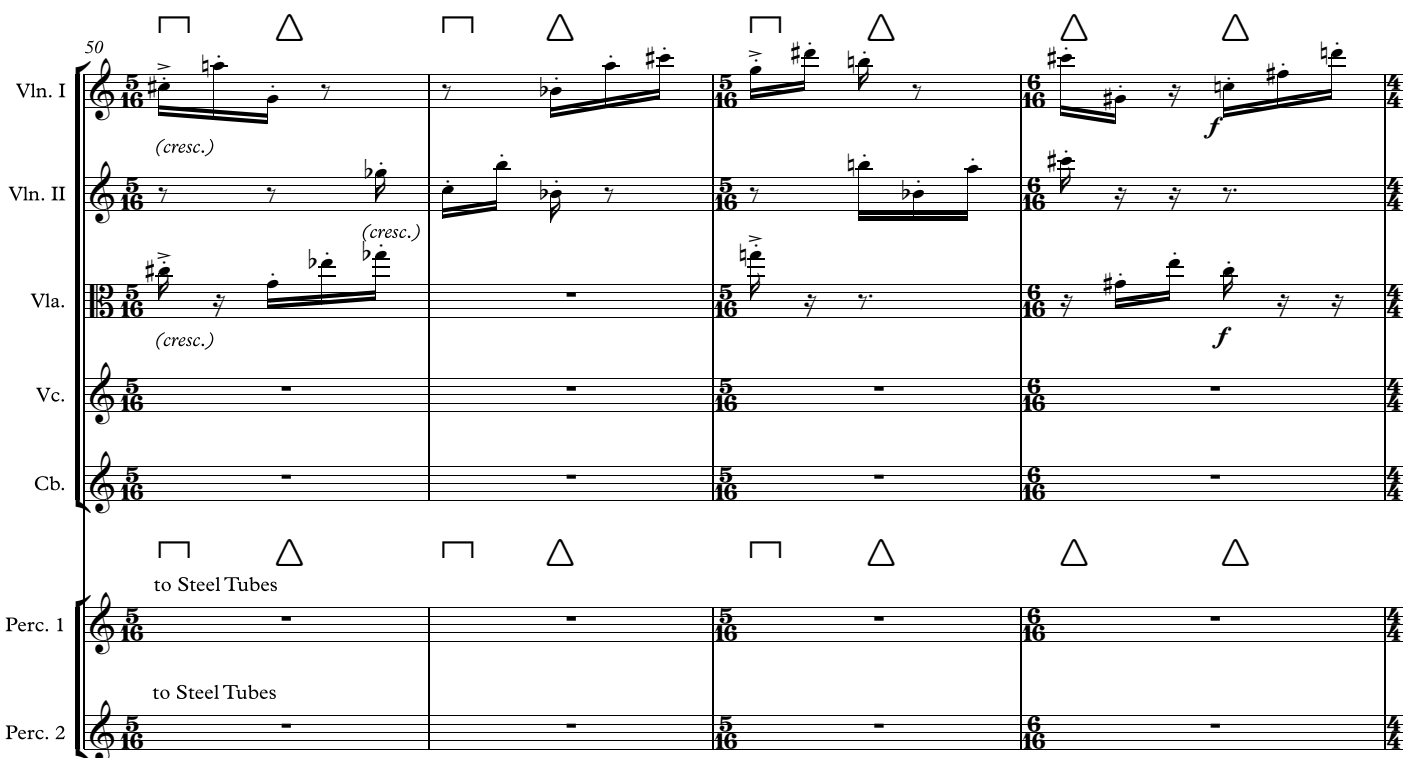
Vc. *f*

E. Gtr.

Perc. 1  $\Delta$   $\square$  *f*  $\Delta$   $\square$  *f*

Perc. 2 *ff*  $\Delta$   $\square$  *ff*







**E**  $\text{♩} = 80$  Desolate

Vc. *lunga*

Cb. *pp*  $\text{ppp} \text{---} \text{pp}$  *pp*  $\text{ppp} \text{---} \text{pp}$  *pp*

Perc. 1 *mf* **STEEL TUBES** *mp* *chiaro e legato* [non l.v.] *p*

Perc. 2 *mf* **STEEL TUBES** *mf* *chiaro e legato* **VIBRAPHONE** [non l.v.]

*pp*  $\text{pp} \text{---} \text{p}$  *p*  $\text{pp} \text{---} \text{p}$  *p*

**E**  $\text{♩} = 80$  Desolate

*lunga*

**STEEL TUBES** *mf*

**VIBRAPHONE** [non l.v.] *mp* *chiaro e legato*

**STEEL TUBES** *mf*

**VIBRAPHONE** [non l.v.] *mf* *chiaro e legato*

*p*



**F** Come sopra  $\text{♩} = 144$

Vln. I *mp* *dim.*

Vln. II *mp* *dim.*

Vla. *mp* *dim.*

Vc. *pp* **IV**

Cb. *p*

E. Gtr. *p* *pp*

**F** Come sopra  $\text{♩} = 144$

Perc. 1 *p* *pp*  $\sharp$

Perc. 2 *mp* *p*

65 lunga 9

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

E. Gtr.

Perc. 1 STEEL TUBES (VIBRAPHONE) *mf*

Perc. 2 STEEL TUBES *mf*



**G** ♩ = 80 Desolate

69

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

**G** ♩ = 80 Desolate

Perc. 1 VIBRAPHONE *mp* chiaro e legato

Perc. 2 VIBRAPHONE *mf* chiaro e legato

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

*p* *pp*



**H** ♩ = 92 Luminous

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

*p*

*pp* light, mellow

**H** ♩ = 92 Luminous

TIMPANI

*p*

TIMPANI

*pp*

slightly muffled with duster

molto sul pont.

[nat.]

83 **I** pizz. 11

Vln. I *f*

Vln. II *f* pizz.

Vla. pizz. *f*

Vc. pizz. *f*

Cb.

E. Gtr. palm muting *f*

Perc. 1 **I** *f*

Perc. 2 *ff*

88 **I** **II** arco *ff* pizz. *f*

Vln. I *ff*

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1 *f*

Perc. 2 *ff*



102

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

♩ = 80 **Desolate**

13

IV ∇

pp

IV ∇

pp

IV ∇

pp

♩ = 80 **Desolate**  
[non l.v.]

mp chiaro

mf chiaro

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

STEEL TUBES

Perc. 1

Perc. 2

**K**

*pp* *p*

*pp* *p*

*p*

II

III

IV

IV

[non l.v.]

109

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

*p*

*pp*



**L**

112 ♩ = 92 **Luminous**

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

*p*

*p*

III  
IV

[nat.]

III  
IV

*p*  
sul pont.

*pp* sempre

II

*pp* light, mellow

**L** ♩ = 92 **Luminous**

TIMPANI

*p*

TIMPANI

slightly muffled with duster

*pp*

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

*più p*

[nat.]

*dim.*

3

3



120

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

*pp*

*pp*

*pp*

*pp*



16

124

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1

Perc. 2

Measure 124: Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. plays a half note chord with a tremolo. Cb. plays a half note chord. E. Gtr. is silent. Perc. 1 and 2 play a triplet of eighth notes.

Measure 125: Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. plays a half note chord with a tremolo. Cb. plays a half note chord. E. Gtr. is silent. Perc. 1 and 2 play a triplet of eighth notes.

Measure 126: Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. plays a half note chord with a tremolo. Cb. plays a half note chord. E. Gtr. is silent. Perc. 1 and 2 play a triplet of eighth notes.

=

127

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 2

Measure 127: Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. plays a half note chord with a tremolo. Cb. is silent. E. Gtr. is silent. Perc. 2 is silent.

Measure 128: Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. plays a half note chord with a tremolo. Cb. is silent. E. Gtr. is silent. Perc. 2 is silent.

Measure 129: Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. plays a half note chord with a tremolo. Cb. is silent. E. Gtr. is silent. Perc. 2 is silent.

## II. ♩ = 50

Piano 1

*ff* *mf* *mf*

♩ = 50

Piano 2

*ff* *fff*

8<sup>va</sup> 8<sup>va</sup>

7

*mp* *loco* *pppp* *loco* *ppp* *pp*

*p* *mp*

8<sup>va</sup> 8<sup>va</sup>

12

*pp* *p* *ff* *fff* *III*

*p* *mp* *ff* *loco* *ff*

*ppp* *pp* *ff* *loco* *ff*

8<sup>va</sup> 8<sup>va</sup>

## Fantastical ♩ = 150

17

*ff* *pp* *p* *mf*

I fly s - tumbling in the air

## Fantastical ♩ = 150

*p* *mp* *mp* *ff* *8<sup>va</sup> III*

the blue windows s - torm [torm]

20

*f* *loco* *f* *f* *ff* *III* *mp* *f* *f* *f*

the blue windows s - torm [torm]

23 *ff* *8va* *loco* *15ma* *3* *p* *f* *p* *pp*

(III) a - round un - cer - t - ain [the] Eyes Dr - y Bet - ween

*ff* *p* *f* *mf* *f* *mf* *pp* *ppp*

*7* *3* *mf*

\*omit these diamond-note indications if necessary

26 *leggiere* *loco* *mp* *f* *p* *15ma* *mf* *15ma*

Breath - - - s And then

*f* *mf* *f* *p*

*3* *loco* *3* *3*

III →

29 *loco* *f* *3* *mp* *p* *15ma* *loco* *f* *15ma*

I portion keepsakes And then

*pp* *pp* *pp*

*3* *3* *3*

(III) →

32 (15)

loco

15<sup>ma</sup>

*f* III *cresc.*

*f* III *più f* *8<sup>va</sup>* *f* loco

35 (15)

loco

*mp* *mf*

Fly

*ff*

39

15<sup>ma</sup>

*p* *f* *mf* *mp* *pp*

a - way there in terposed brigh t

41

*ff* ma l'gg ro  
what

*f* *p* *mp* *mf*

1 ast

of me

*ppp* *pp*

44

*ff* *mf* *f*

had

*f* *mf* *f*

elegante

elegante

**Più tranquillo** (♩ = 150 sempre)

47

*legg.* *pp* *p* *pp* *mp* *p* *pp*

*mp* *pp* *pp* *pp*

III →

**Più tranquillo** (♩ = 150 sempre)

wit - nessed a

*pp* *pp* *pp* *pp*

*mp* *pp* *pp* *pp*

III →

(b) ~~5~~  
(III).

(III)

III—





73

when the be(e) buzz wrung and had

III

76

Quietly

loco

room And there I Failed

III

Quietly

80

*15<sup>ma</sup>*

*pp*

*loco*

*mp*

*ppp*

*mp*

*p*

there I die - - - d,

*mp* (*γ*)

*pp*

*mp*

*p*

*3*

*3*

*8<sup>va</sup>*

85

*loco*

*15<sup>ma</sup>*

*p*

*mf*

*p*

*mf*

*mp*

heard s - t - ill - ness

*3*

*3*

*3*

*3*

*8<sup>va</sup>*

## III.

**poco accel.**  $\text{♩} = 50c.$  **Quietly** **poco rit.**

con sord. s.t. *p sussurato* *sf* *p* *accel. in trem. --- rapido*

Violin I

con sord. s.t. *p sussurato* *mp* *pos. norm.* *1/2 col legno battuto* *pp*

Violin II

con sord. s.t. *p sussurato* *mp* *pos. norm.* *1/2 col legno battuto* *pp*

Viola

con sord. sotto voce *p sussurato* *mp* *pos. norm.* *1/2 col legno battuto* *pp*

Violoncello

con sord. *pp* *I*

Contrabass

*pp* *III*

\* All tremolos etc. *rapido* unless stated otherwise

**A tempo** **poco accel.** **rit. rapido** **accel.**

Vln. I *mp* *sf* *p*

Vln. II *arco s.t.* *pp cresc.* *mp* *pos. norm. 1/2 col leg. batt.* *pp* *ppp* *cresc.*

Vla. *arco s.t.* *pp cresc.* *mp* *pos. norm. 1/2 col leg. batt.* *pp* *ppp* *cresc.*

Vc. *s.t.* *pp sussurato* *cresc.* *mp* *pos. norm.* *p* *s.t.* *pp cresc.*

Cb. *pp* *pp* *p* *pp cresc.*

**A tempo** **A tempo** **accel.**

Vln. I *pos. norm.* *mf marcato* *più f*

Vln. II *arco* *pos. norm.* *mf marcato* *3* *mp*

Vla. *arco s.t.* *pp* *cresc.* *poco* *a* *poco* *3* *mf*

Vc. *poco* *a* *poco* *3* *mf*

Cb. *mp*

**rit. . . . . lunga** **A**  $\text{♩} = 40$  **Intimo** **poco rit. . . . .**

Vln. I  $f$   $pp$   $p$   $pp$

Vln. II  $f$   $pp$   $p$   $pp$

Vla.  $mf$   $pp$   $p$   $pp$

Vc.  $pp$   $p$   $pp$

Cb.  $p$   $pp$

**VIBRAPHONE**  
with cluster mallets (motor on med-slow)

**rit. . . . . lunga** **A**  $\text{♩} = 40$  **Intimo** **poco rit. . . . .**

Perc. 1  
Vib. 1  $ppp$  icy, immobile

**VIBRAPHONE**  
with cluster mallets (motor on fast)

Perc. 2  
Vib. 2  $pp$  icy, immobile

To TIMPANI

$\text{♩} = 50$  **rit. . . . . A tempo** **poco accel. . . . .**

Vln. I  $mf$   $f$   $pp$   $mf$  cresc.

Vln. II  $mp$   $f$   $pp$   $pp$  cresc.

Vla.  $pp$   $pp$  cresc.

Vc.  $pp$   $pp$  cresc.

Cb.  $pp$   $p$

$\text{♩} = 50$  **rit. . . . . A tempo** **poco accel. . . . .**

Perc. 1  
Vib. 1

Perc. 2  
Vib. 2

**Suddenly still** (♩ = 40)

21

Vln. I *sim.* *fp* spettrale *dim.* *poco* *ppp*  $\text{♩} = 50$

Vln. II *sim.* *fp* spettrale *dim.* *poco* *ppp* *n.v.* *pp* *mp*

Vla. *III* *IV* *pp* *n.v.* *pp* *mp* *mf*

Vc. *III* *pp* *III* *IV* *pp* *solo n.v.* *p* dark *n.v.* *mf* *mp*

Cb. *ppp* *pp* *mf* *mp*

E. Gtr. *volume: 0* *pp*

**Suddenly still** (♩ = 40)

Perc. 1 Timp. *TIMPANI* *ppp*  $\text{♩} = 50$  To VIBRAPHONE

Perc. 3 Timp. *TIMPANI* *ppp* To VIBRAPHONE

**B**  $\text{♩} = 40$  *Intimo* *poco rit.*

27

Vln. I *rit.* *lunga* *mf* *pp* *legatiss.* *p* *pp*

Vln. II *mf* *pp* *legatiss.* *p* *pp*

Vla. *mf* *pp* *legatiss.* *p* (nat.) *pp*

Vc. *mf* *pp* *legatiss.* *p* *pp*

Cb. *mf* *p* *legatiss.* *pp*

**B**  $\text{♩} = 40$  *Intimo* *poco rit.*

VIBRAPHONE *rit.* *lunga* *ppp* icy, immobile

Perc. 1 Vib. 1 *ppp* icy, immobile

Perc. 2 Vib. 2 *ppp* icy, immobile

33 ♩ = 50

c.l.b. rit. A tempo poco accel.

Vln. I *p*

Vln. II s.t. *mp > pp* *cresc.* *p*

Vla. 3 s.t. *mp > pp* *cresc.* *p*

Vc. s.t. 3 *mp > poco mp > pp* *mp cresc.* 5 3 *mf*

Cb. s.t. *p* *pp* *cresc. poco* *p* 3 *p*



**C** A tempo

37 rit. in trem. accel. in trem. rit. in trem. poco rit.

Vln. I *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *mp* *ppp*

E. Gtr. volume: 0

**C** A tempo poco rit.

Perc. 1 Vib. 1 *p*

Perc. 2 Vib. 2 *mp*

42 **A tempo** **mf** *cresc.* **abrupt** **poco accel.**

Vln. I *mf* *cresc.* *3* *f*

Vln. II *mf* *3* *quasi f cresc.* *f*

Vla. *p* *cresc.* *3* *quasi f*

Vc. *p cresc.* *3* *quasi f*

Cb. *3*

Perc. 1 **A tempo** **take cluster mallets** **poco accel.**

Vib. 1

Perc. 2 **A tempo** **take cluster mallets** **poco accel.**

Vib. 2



47 **rit.** **lunga** **D**  $\text{♩} = 40$  **Intimo** **poco rit.**

Vln. I *legatiss.* *pp < p*

Vln. II *legatiss.* *pp < p*

Vla. *legatiss.* *pp < p*

Vc. *legatiss.* *pp < p*

Cb. *legatiss.* *pp < p* (nat.)

Perc. 1 **rit.** **lunga** **D**  $\text{♩} = 40$  **Intimo** **poco rit.** **To TIMPANI**

Vib. 1 *ppp icy, immobile*

Perc. 2 **ppp icy, immobile** **To TIMPANI**

Vib. 2

♩ = 50

poco accel.

rit.

31

52

Vln. I

s.t.

*p* sussurato

*sf*

accel. in trem. ----> rapido

Vln. II

s.t.

*pp* sussurato sotto voce

*mp*

pos. norm.

1/2 col legno battuto

*pp*

Vla.

s.t.

*pp* sussurato sotto voce

*mp*

pos. norm.

1/2 col legno battuto

*pp*

Vc.

I

*pp*

III

*pp*

Cb.

*pp*

A tempo

poco accel.

rit.

accel.

55

Vln. I

*mp*

5

*sf*

rapido

*p*

Vln. II

arco s.t.

*pp* cresc.

*mp*

pos. norm. 1/2 col leg. batt.

*pp*

*ppp*

cresc.

Vla.

arco s.t.

*pp* cresc.

III

IV

*mp*

pos. norm. 1/2 col leg. batt.

*pp*

*ppp*

cresc.

Vc.

s.t.

*pp* sussurato sotto voce

cresc.

5

*mp*

pos. norm.

*p*

s.t.

*pp* cresc.

Cb.

II

*pp*

3

I

*p*

s.t.

*pp* cresc.

A tempo

A tempo

accel.

58

Vln. I

pos. norm.

*mf* marc

*più f*

Vln. II

arco

pos. norm.

*mf* marc.

*mf*

Vla.

arco

s.t.

*pp*

cresc.

poco

*a*

poco

Vc.

poco

*a*

poco

Cb.



**E** Suddenly still ♩ = 40

62

Vln. I *gliss. gliss. sim. ffp*

Vln. II *port. sim. ffp*

Vla. *ffp*

Vc. *ffp*

Cb. *ffp*

*ppp*

**E** Suddenly still ♩ = 40

E. Gtr.

Perc. 1 Timp. *volume: 0* *pp* *rit.*

Perc. 2 Timp. *ppp* *pppp*

66

Vln. I *s.p.* *lunga* *Intimo* *pp* *legatiss.* *p*

Vln. II *s.p.* *pp* *legatiss.* *p*

Vla. *s.p.* *pp* *legatiss.* *p* (nat.)

Vc. *s.p.* *pp* *legatiss.* *p*

Cb. *pp* *legatiss.* *p*

E. Gtr.

*lunga* *Intimo*

Perc. 1 Vib. 1 *VIBAPHONE* *pp*

Perc. 2 Vib. 2 *VIBAPHONE* *pp*

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1  
Vib. 1

Perc. 2  
Vib. 2

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. 1  
Vib. 1

Perc. 2  
Vib. 2

(Very high harmonics)

volume: 0

pp

ppp

pp

ppp

## IV. ♩ = 150

Piano 1

*f* *mf*

♩ = 150 ♩ = 50 ♩ = 150

The s - till - ness. I

Piano 2

*f*

♩ = 150 ♩ = 50 ♩ = 150

4 loco

*pp* *ppp* *pp*

♩ = 50

die - - - - d in

♩ = 50

7 ♩ = 150

loco

*pp*

the room like The; Like;

♩ = 150

♩ = 50

10 *15<sup>ma</sup>*

*pp* *f*

the air when;

♩ = 50

*p* *mf* *ppp*



♩ = 150

13 *15<sup>ma</sup>*

*p* *mf* *ff*

when when the heaves between

♩ = 150

*15<sup>ma</sup>*



16 *15<sup>ma</sup>* *loco* *15<sup>ma</sup>*

*p* *ff*

the; the; s - - s - till

19 *loco*  $\text{♩} = 50$

*mp* III

s - till - - - ness

$\text{♩} = 50$

## V.

21 *loco*

*mp* 8<sup>vb</sup>

*p*

*fff* 8<sup>vb</sup>

(senza ped.)

24

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*ff*

*f*

(8)



36 **A** ♩ = 150

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc. place RINS in position on Timpani

Perc. place RINS in position on Timpani

**A** ♩ = 150

*15<sup>ma</sup>*

*pp*

*8<sup>va</sup>*

*pppp*

*p*

*mp*

*pp*

*pp*

I heard a fly buzz When I die - d

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

E. Gtr.

Perc.

Perc.

*15<sup>ma</sup>*

*p*

*p*

*mp*

*mf*

*f*

*p*

*mf*

*f*

*p*

*3*

The s - till - ness

in the room

was

like

the s -

*mp*

*p*

*mf*

*p*

*pp*

*p*

*mp*

*mf*

*mp*

*3*



42

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

(15)

till - ness in the air \_\_\_\_\_ bet - ween the heaves \_\_\_\_\_ of

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

(15)

st - - - orm.

*ppp*

*mp*

*ppp*

42

**B**

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

**B**

*f* *mp* *p* *mp* *pp*

The eye - - s a - round had wrung \_\_\_\_\_ th -

*mf* *mp* *p* *pp*

51 poco vib. *p*

Vln. I

Vln. II poco vib. *p*

Vla. poco vib. *p*

Vc. poco vib. *p*

Cb. poco vib. *p*

E. Gtr.

Perc.

Perc.

15 mos 3

em dry

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

*15<sup>ma</sup>* 1

*8<sup>va</sup>* 3 *mp*

*p* *f* *p* *f* *3*

And breaths were gathering firm for that

*15<sup>ma</sup>* 1

*loco* 3 *f* *mp*

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

(15)

3

8<sup>va</sup>

mf

pp

p

f

mp

mp

last

on - - s - e - t

f

3

3

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

C

*mf*

*f*

*pp*

*p*

loco

when the king \_\_\_\_\_ be wit - ne - ssed in the room\_\_

*mp*

*f*

*p*

64 (In one)

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

(In one)

Piano



48 **D** (In three)

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

RIN on timp head

*p*

very slow, irregular pedalling

ped.

RIN on timp head

*p*

very slow, irregular pedalling

ped.

**D** (In three)

*15<sup>ma</sup>*

*mp*

*p*

*mf*

*f*

*ff*

I willed my keep- sakes\_\_\_\_\_ signed\_ a - way

*15<sup>ma</sup>*

*pp*


*f*

*f*

*mf*

*mp*

E. Gtr. 

Perc. 

Perc.

what                    por - tion       of       me       be       assignable\_\_\_\_\_

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the piece. The second system contains measures three and four. The third system contains measures five and six. The music is written for piano with a treble and bass clef. The key signature has one sharp (F#). The first measure begins with a piano (p) dynamic. The second measure has a mezzo-forte (mf) dynamic. The third measure has a mezzo-forte (mf) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The fifth measure has a mezzo-forte (mf) dynamic. The sixth measure has a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The lyrics 'The Rose Tree' are written below the first two measures.

50

73

**E**

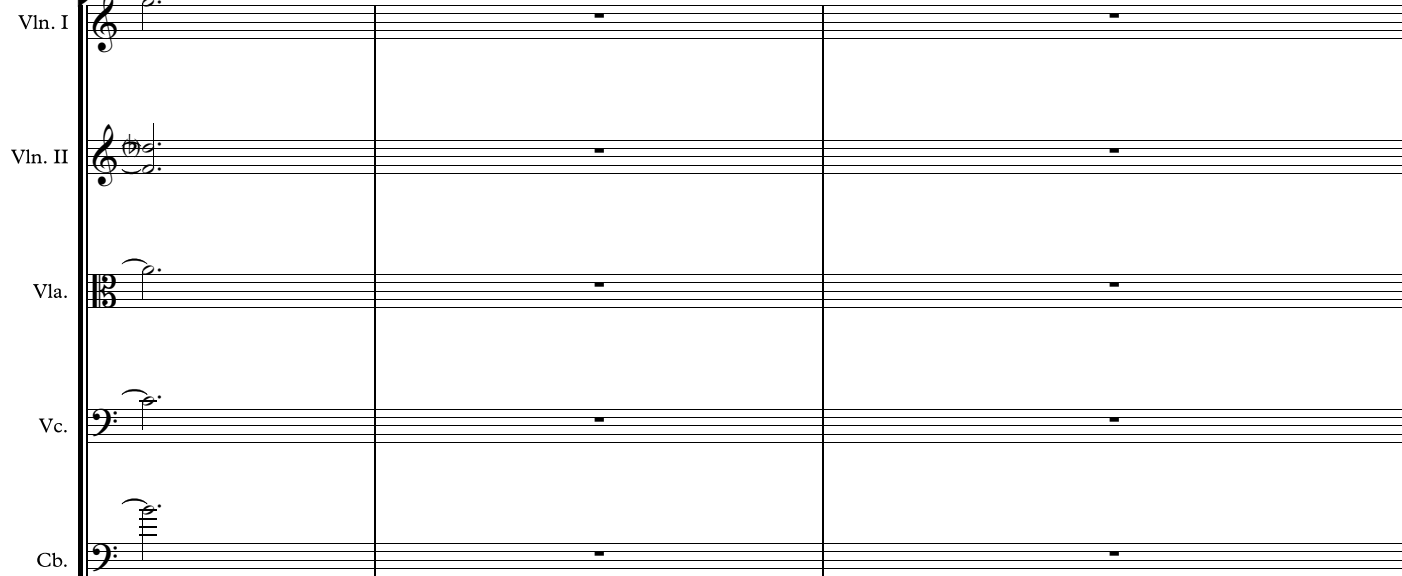
Vln. I

Vln. II

Vla.

Vc.

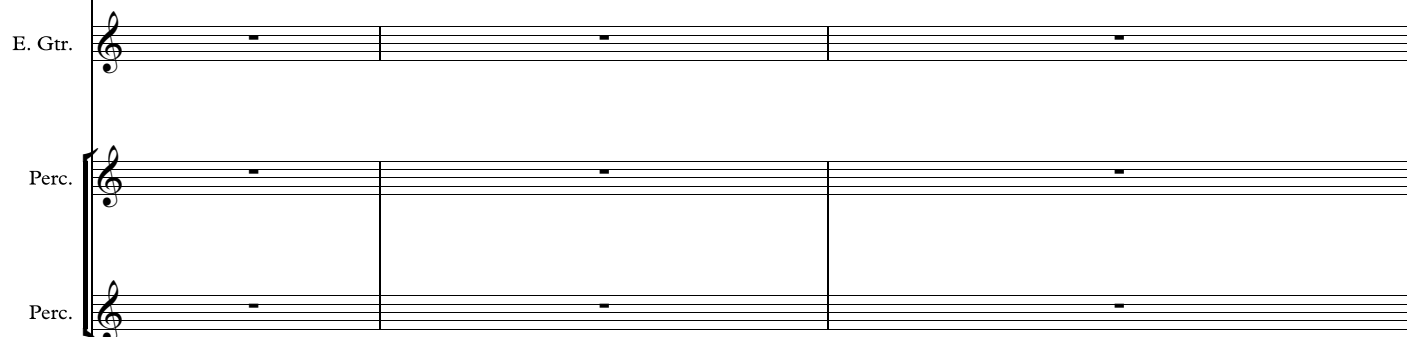
Cb.



E. Gtr.

Perc.

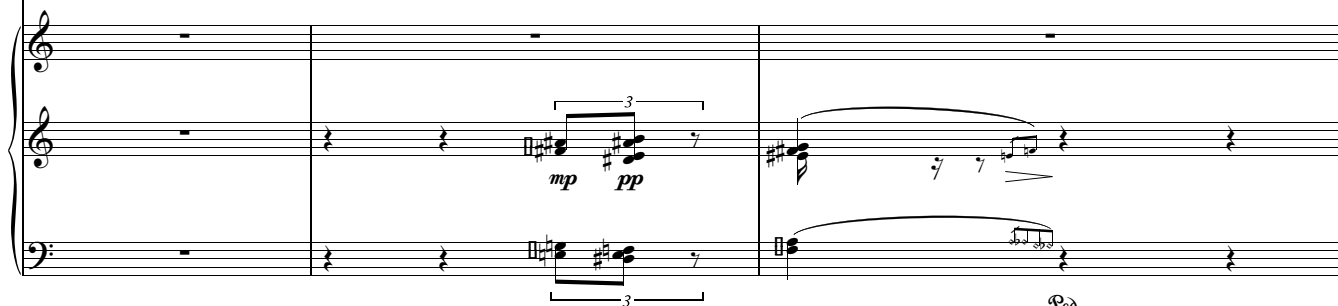
Perc.

**E**15<sup>ma</sup>

*mp* 3

3

And then it was



*mp* *pp* 3

3

Ped. \_\_\_\_\_  
IV

(In one)

51

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the first system of musical notation for measures 76 through 80. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Each staff begins with a whole rest in the first measure, followed by four measures of whole rests.

E. Gtr.

Perc.

Perc.

This block contains the second system of musical notation for measures 76 through 80. It includes staves for Electric Guitar, Percussion (top), and Percussion (bottom). Each staff begins with a whole rest in the first measure, followed by four measures of whole rests.

(In one)

This block contains the third system of musical notation for measures 76 through 80. It includes staves for piano (three staves: treble, middle, bass) and grand piano (three staves: treble, middle, bass). Each staff begins with a whole rest in the first measure, followed by four measures of whole rests. A final treble clef and a horizontal line are present at the end of the system.

**F** (In three)

52

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

The image shows a musical score for measures 81 through 84. The instruments are Vln. I, Vln. II, Vla., Vc., Cb., E. Gtr., and Perc. (two parts). The score is written on a grand staff with multiple staves. The Vln. I part has a treble clef and a key signature of one flat. The Vln. II part has a treble clef and a key signature of one flat. The Vla. part has a bass clef and a key signature of one flat. The Vc. part has a bass clef and a key signature of one flat. The Cb. part has a bass clef and a key signature of one flat. The E. Gtr. part has a treble clef and a key signature of one flat. The Perc. parts have a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and slurs.

**F** (In three)

The musical score for 'The Fly' by John Cage is presented in two systems. The first system features a piano introduction with complex rhythmic patterns, including triplets and dynamic markings such as *mf*, *f*, and *mp*. The voice part enters with the lyrics 'There interposed a fly'. The second system continues the piano accompaniment, with dynamic markings like *p* and *f*, and includes a key signature change to one flat (Bb) for the final section. The lyrics 'Red. IV' are written below the piano part in the second system.

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

with blue\_\_\_\_\_

Red. IV

54 **G (In three)**

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

**(In three)**

**G**

15<sup>ma</sup>

3

p

un - cer - - tain

s -

15<sup>ma</sup>

3

(7)

(7)

Ped.

IV

(In one)

55

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

(In one)

(15)

tumbling

IV



(In three)

**H**

56

97

(In one)

Vln. I

Vln. II

Vla.

Vc.

Cb.

high harmonic with very slow wah-wah

E. Gtr.

Perc.

Perc.

*p*

*ped.*

*p*

*ped.*

&c.

&c.

(In three)

**H**

*f5<sup>700</sup>*

(In one)

bu - - zz

Red.  
IV

**I** **(In three)** **(In one)**

103 57

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

**I** **(In three)** **(In one)**

15<sup>ma</sup>

bet - ween the light

15<sup>ma</sup>

Ped.   
 IV

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

(In three) (In one) (In three) (In one)

high harmonic with very slow wah-wah

ppp

(In three) (In one) (In three) (In one)

J

15<sup>ma</sup>

pp

mf

p

and me\_\_\_\_\_

And then

pp

3

IV

IV

K

117 (In three)

(In one)

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

K

(In three)

(In one)

*mf*

*15<sup>ma</sup>*

the win - - dows fail - ed

60

**L** (In three) (In one)

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

high harmonic with very slow wah-wah

*ppp*

**L** (In three) (In one)

15<sup>me</sup>

*p* *mp* *p* *pp*

and then

*p*

*ped.*  
(IV)  
IV

M

(In one)

128 (In three)

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

(In three)

(In one)

M

15 mos

3

*p*

I could not s - ee

3

3

*Ped.*

133

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Gtr.

Perc.

Perc.

RIN on timp head

*p*

RIN on timp head

*p*

*ped.*

15<sup>ma</sup>

to \_\_\_\_\_ see \_\_\_\_\_

*ppp*

*p*

*Red* to remain down continuously until the end: *l.v. sempre!!*

IV

139

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

E. Gtr. *sim.*

Perc. &c.

Perc. &c.

*ped.*

The musical score for measures 139-145 is as follows:

- Violin I:** Measure 139 has a *pp* dynamic. Measures 140-145 contain various note values and rests.
- Violin II:** Measure 139 has a *pp* dynamic. Measures 140-145 contain various note values and rests.
- Viola:** Measure 139 has a *pp* dynamic. Measures 140-145 contain various note values and rests.
- Violoncello:** Measure 139 has a *pp* dynamic. Measures 140-145 contain various note values and rests.
- Contrabass:** Measure 139 has a *pp* dynamic. Measures 140-145 contain various note values and rests.
- Electric Guitar:** Measure 139 has a *sim.* marking. Measures 140-145 contain a series of notes with a crescendo/decrescendo hairpin. The notes are marked with *p*, *pp*, and *ppp* dynamics.
- Percussion:** Measures 139-145 contain various note values and rests. The first staff has an '&c.' marking. The second staff has an '&c.' marking and a 'ped.' marking.